STAGEBILL

AUGUST 2001

2001 SEASON

LA JOLLA PLAYHOUSE

OUR TOWN

THE COLLECTED WORKS OF BILLY THE KID

THE LARAMIE PROJECT

BE AGGRESSIVE

DRACULA THE MUSICAL

DIVA

I AM MY OWN WIFE (WORKSHOP)

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Moisés Kaufman and the Tectonic Theater Project transform the story of Matthew Shepard's murder into *The Laramie Project*, a critically acclaimed theater piece and an upcoming HBO film. Through September 2, La Jolla Playhouse presents the play featuring the original off-Broadway cast. *By Andy Buck*

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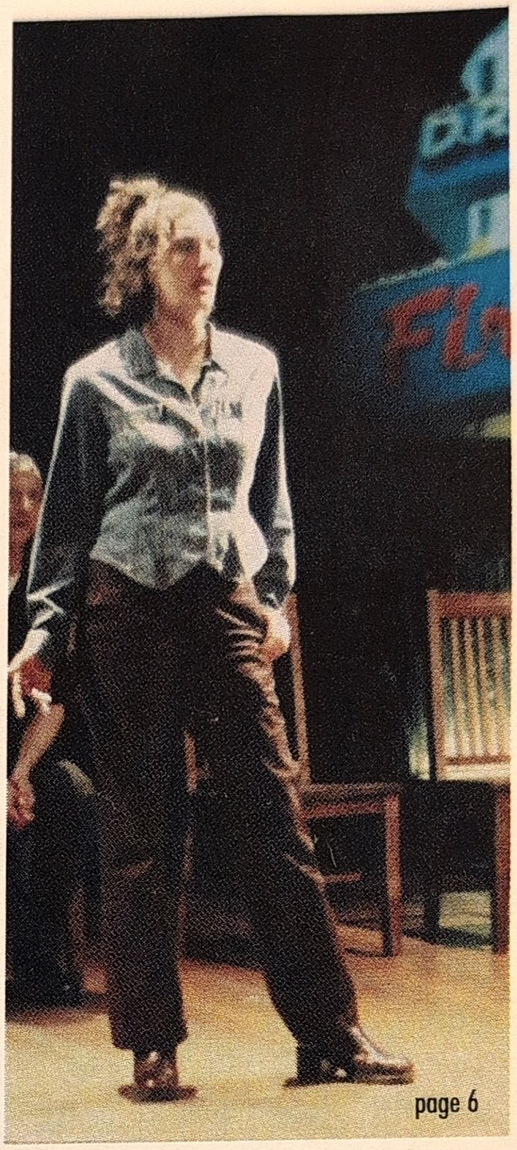

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TRUE STORIES

Moisés Kaufman and the Tectonic Theater Project bring their critically acclaimed *Laramie Project* to La Jolla Playhouse this month—and to HBO this coming winter.

BY ANDY BUCK

Moisés Kaufman

In November 1998, Moisés Kaufman and members of his New York–based theater company, Tectonic Theater Project, began interviewing citizens of Laramie, Wyoming, about that fall's infamous murder of gay college student Matthew Shepard. The result: The Laramie Project, *a play staged around the world, which is now being presented at La Jolla Playhouse, through September 2, with the original New York cast. In addition to overseeing this production of the stirring theater piece, Kaufman is currently debuting as a film director with the movie version, which is scheduled for HBO in February 2002, featuring, among others, Janeane Garofalo, Christina Ricci, Peter Fonda, and Steve Buscemi, as well as the entire New York–La Jolla Playhouse cast.*

STAGEBILL: *Why did Matthew Shepard's death have such an impact? Obviously, he wasn't the first gay murder victim.*

MOISÉS KAUFMAN: It's a very important question. Number one: He was crucified. You can't deal with that kind of imagery in this culture without getting an incredible amount of attention. Number two: He was young and very photogenic, so people could relate to him as somebody's child. He was camera-ready and we live in a very visual society. Unfortunately, it would have been different if a black drag queen had been murdered.

STAGEBILL: *Even a photogenic one?*

KAUFMAN: Of course. It was because Matthew was white and because he was young and because he was photogenic and because of the way he was murdered—it's the combination of all those things. Another thing is, had Matthew been murdered ten years ago, it wouldn't have had the same impact.

STAGEBILL: *What happened in ten years?*

KAUFMAN: Well, AIDS happened. Suddenly, people couldn't be in the closet anymore. The disease wouldn't let them. People started coming out and acting out. We became much more visible. Then Bill Clinton happened, and although he didn't give us what he promised, there obviously was a change in the climate of the nation. Unfortunately, I think now we've gone back.

STAGEBILL: *What do you look for in the stories that you dramatize, such as* The Laramie Project *and 1997's* Gross Indecency, *which covered the trials of Oscar Wilde?*

KAUFMAN: I am interested in what I call watershed moments in history: events that cause all the ideologies that are pillars of that culture to come into relief. If you listen to people at those moments, they will tell you how they feel—not only about the events themselves but about many things. The moments operate as lightning rods, creating this electricity that people need to speak. In Laramie we heard people talk about homosexuality. But we also heard them talk about class, education, and Western ideology. The murder was about the fact that he was gay, but it was also about the fact that he was wealthy and [his killers] were poor, that he was a university student and they were high-school dropouts. In a way, the murder touched on many of the fault lines that are tearing our society apart.

STAGEBILL: *Which brings us to the name of your company, Tectonic Theater Project. "Tectonic," of course, is a geological term often related to the shifting of the earth's surface.*

KAUFMAN: Well, I think "tectonic" has several meanings. One of them is literally the art and science of structure, and that's why I named the company Tectonic. Another meaning involves, as you say, shifting things—and we do want to shake things up a bit. The question we always pose is, 'How can theater speak in a way that only theater can speak?' I feel that realism and naturalism are 19th-century forms that keep being rehashed when film and television can do them so much better. So, what constitutes a theatrical vocabulary, a theatrical language? Those questions help us construct the different techniques that apply to each production. Every new piece requires us to develop new exercises and new ways of thinking about structure, construction, and theatrical vocabularies.

STAGEBILL: *Given that* The Laramie Project *was created specifically for the stage, were you concerned about transferring it to film?*

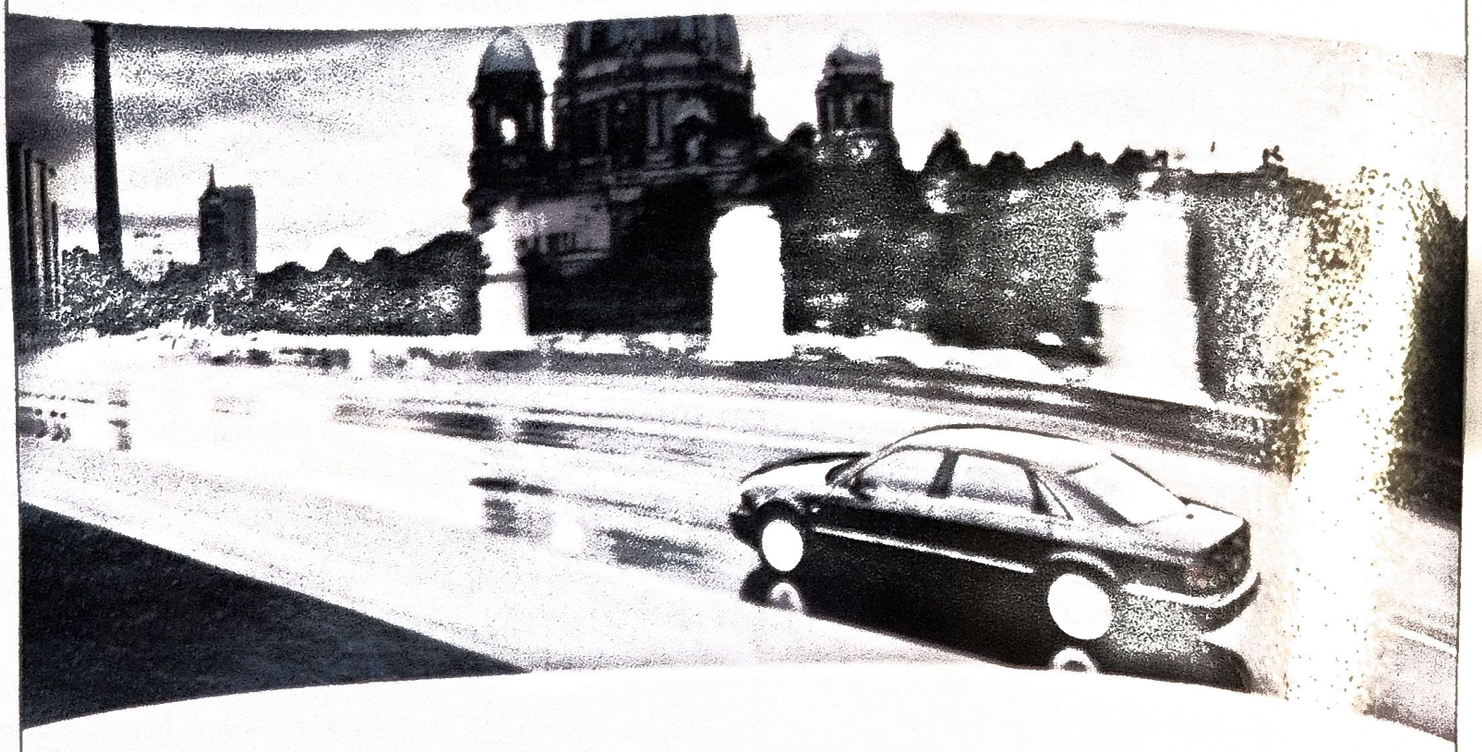
KAUFMAN: Yes, very. I always say that there are some questions that you create work by. And that's been one of them. We've been forced to ask, "What can film do that only film can do?" It's a very economical medium—very versatile and plastic. In the theater, language and images work together. In film, images are so overwhelmingly powerful. That's been very exciting. And as a structuralist I'm having a ball in the editing room because I can really do experiments in structure.

STAGEBILL: *What's been your least favorite part of the experience?*

KAUFMAN: During the seven weeks of shooting the hours were murder. It was really very funny for me to realize that theater is such a genteel medium. Once the movie-making machine gets going, every day is very, very expensive. And you're really trying to take advantage of the light. The first day that I had to wake up at five in the morning I thought, "I love the theater!"

Andy Buck is an associate editor at Stagebill.

***(From left) Greg Pierotti, Mercedes Herrero, and Stephen Belber in a scene from* The Laramie Project**



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FROM THE ARTISTIC DIRECTOR

ALAN DECKER

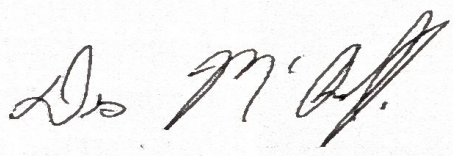
Dear Friends:

One of my first tasks upon my return to the La Jolla Playhouse was to choose the 2001 season. I looked for plays in the tradition of the innovative, challenging work that the Playhouse is known for, from fresh interpretations of classics to new plays and musicals.

The choices for this season are held together not just by quality but also by theme: each of the plays in its own way examines the idea of community. *Our Town* opened the season by looking at small-town life at the turn of the century, *The Collected Works of Billy the Kid* explores the American West, and *Be Aggressive* is situated in a community close to our own, a beachside world of smoothie shops and freeway expansion. *Diva* exposes sometimes-glamorous, always-cutthroat Hollywood, where *Dracula, The Musical* pays a fresh visit to Transylvania to explore the power of the vampire who has haunted our imagination for over a century.

The Laramie Project tackles community head-on. People across the country were horrified by the brutality of the beating of Matthew Shepard, a beating perpetrated because Matthew was gay. Moisés Kaufman and his theatre company, Tectonic Theater Project, responded to this crisis by visiting the town of Laramie. They interviewed people who knew Matthew and who did not, gay people and straight people, young and old. The play that emerged from their interviews is not about Matthew Shepard as much as it is about the impact of hate on a community, about how a community identifies itself. *The Laramie Project* asks questions of us all. In making the piece, Moisés Kaufman began by asking, "How is Laramie different from the rest of the country and how is it similar?" And in the play, a character poses a question that we all need to confront when faced with hate: "If it wasn't this kind of a town, why did this happen here?"

I can think of no better way to mark my return to the San Diego community than by looking theatrically at what community means. To that end, I proudly share with you the honesty, clarity, and fearlessness of *The Laramie Project*. I hope you'll embrace not only what this important play says, but how it is said.



Des McAnuff

2001 SEASON

Our Town
May 15–June 17

The Collected Works of Billy the Kid
June 12–July 15

I Am My Own Wife
July 10–29

Be Aggressive
July 25–August 26

The Laramie Project
July 31–September 2

Diva
September 11–October 14

Dracula, The Musical
October 9–November 18

LA JOLLA PLAYHOUSE HISTORY

"The Visions of Simone Machard" (1983)

1947 Gregory Peck, Dorothy McGuire and [illegible] Ferrer found La Jolla Playhouse. For 18 summers, [illegible]ywood actors explore their craft on the stage until pro[illegible]tion is suspended to focus on building a permanent, [illegible]ld-class theatre facility.

1982 Construction is completed on a th[illegible] to be shared by the Playhouse and the University [illegible]ifornia at San Diego's Department of Theatre. Des[illegible]Anuff is named Artistic Director of the Playhouse.

1983 Peter Sellars' production of *The Visio[illegible]f Simone Machard* re-opens the Playhouse and is distin[illegible]shed by the *Village Voice* as one of the ten best regional theatre productions of the eighties.

1984 *Big River* opens the second season and goes on to Broadway the following year, where it wins seven Tony Awards.

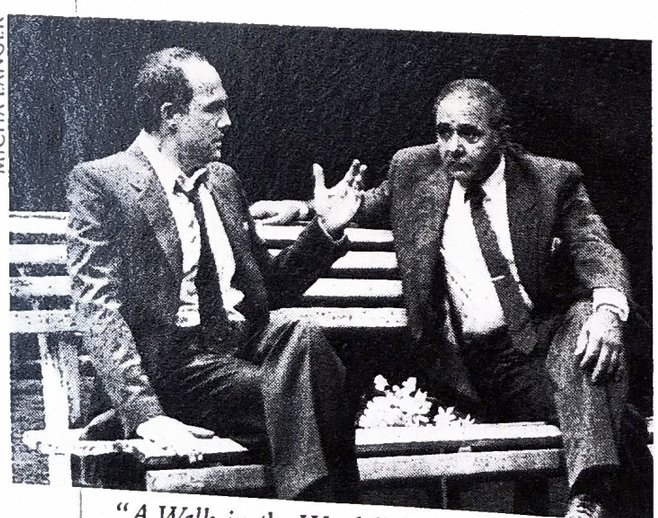
1985 Stephen Sondheim and James Lapine are in residence to rework their musical *Merrily We Roll Along*. Robert Woodruff's production of Brecht's *A Man's A Man* (with Bill Irwin) is named one of the Best of the Eighties in the *Village Voice*.

1986 *Shout Up a Morning* moves to the Kennedy Center, and Peter Sellars' production of Sophocles' *Ajax* continues on to cities in Europe.

1987 McAnuff's production of Lee Blessing's *A Walk in the Woods* wins Best Production from San Diego critics, Best Play Outside of New York from the National Association of Theatre Critics, and moves on to Broadway and the Soviet Union.

1988 The Playhouse continues its collaboration with Blessing with *Two Rooms*, the first of three Playhouse premieres of his work. McAnuff directs a new adaptation of Jules Verne's classic *80 Days*.

1989 Steppenwolf Theatre Company is in residence for Frank Galati's adaptation of *The Grapes of Wrath*, which continues on Broadway, winning a Tony Award for Best Play and Best of the Eighties citation from the *Village Voice*. The Playhouse receives a special San Diego Critics Circle Award for "sustaining a standard of artistic integrity invaluable as a catalyst in San Diego's emerging theatre renaissance."



MICHA LANGER

"A Walk in the Woods" (1987)

1990 Athol Fugard directs the West Coast premiere of *My Children! My Africa!*, which moves on to Los Angeles and wins Los Angeles Drama Critics Circle Awards. Lynn Redgrave heads cast of *The Cherry Orchard*.

1991 The Mandell Weiss Forum opens with Lee Blessing's *Fortinbras*, directed by

McAnuff, and receives a *Time* magazine Ten Best citation. McAnuff also directs *The Three Sisters* and *Elmer Gantry*. Athol Fugard appears in his acclaimed play *A Lesson from Aloes*.

1992 The Playhouse season includes new works by Athol Fugard, Elizabeth Egloff and José Rivera. Pete Townshend is in residence for a new stage version of *The Who's Tommy*, directed by McAnuff. Terrence Dwyer is named Managing Director.

1993 La Jolla Playhouse receives the Tony Award as America's Outstanding Regional Theatre. *The Who's Tommy* moves to Broadway and wins five Tony Awards.

1994 Michael Greif directs Neal Bell's *Thérèse Raquin*, Lisa Peterson directs Tony Kushner's *The Good Person of Setzuan*, and Matthew Broderick heads the cast of *How to Succeed...*, which moves to Broadway.

1995 Michael Greif's inaugural season as Artistic Director includes Heather McDonald's *An Almost Holy Picture* and new plays by José Rivera and Tony Kushner. Randy Newman is in residence for his new musical version of *Faust*. FLASH Performances begin, including Patrick Stewart in *A Christmas Carol* and Penn & Teller.

1996 The Playhouse produces the world premieres of Diana Son's *Boy* and Lisa Kron's *2.5 Minute Ride*. Julie Taymor directs *The Green Bird*. Michael Greif is nominated for a Tony Award for Best Director for *Rent*.

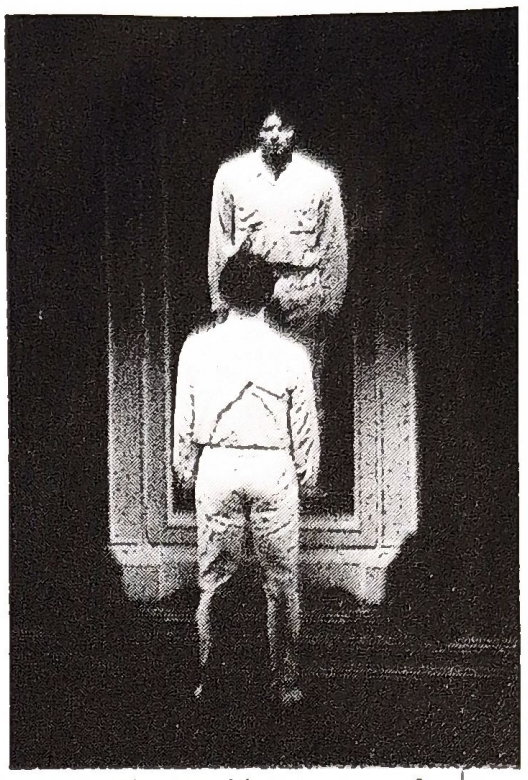
1997 La Jolla Playhouse celebrates the 50th anniversary of its founding and the 15th year since its revival. The season includes the West Coast premiere of *Rent* and Barry Manilow and Bruce Sussman's musical *Harmony*. Newly appointed Associate Artistic Director Neel Keller makes his Playhouse debut with *The School for Wives*.

1998 Michael Greif directs Jessica Hagedorn's Playhouse-commissioned adaptation of *Dogeaters*. Neel Keller stages Moss Hart's *Light Up the Sky*, and Athol Fugard becomes the most-produced living playwright in Playhouse history with *The Captain's Tiger*.

1999 Michael Greif's final season as Artistic Director includes the world premiere of Chay Yew's *Wonderland* and the American premiere of the musical *Jane Eyre*. Playhouse announces its Capital Campaign for artistic, educational and building expansion of the theatre.

2000 Anne Hamburger is Artistic Director for the 2000 season. Critics and audiences cheer Neel Keller's production of David Greig's *The Cosmonaut's Last Message...*, Improbable Theatre's *Lifegame*, Lee Blessing's *Going to St. Ives* and the world premiere of the musical *Thoroughly Modern Millie*.

2001 Des McAnuff is the unanimous choice for permanent Artistic Director. Kate Whoriskey is named Associate Director and Shirley Fishman is named Dramaturg.



KEN HOWARD

The World Premiere of "The Who's Tommy" (1992)

KEN HOWARD

"How to Succeed..." (1994)

LA JOLLA PLAYHOUSE

in association with Berkeley Repertory Theatre
Tony Taccone, Artistic Director Susan Medak, Managing Director
Presents

THE LARAMIE PROJECT

by Moisés Kaufman
and the members of Tectonic Theater Project

Directed by Moisés Kaufman
with additional staging by Leigh Fondakowski

with

James Asher Stephen Belber Amanda Gronich
Mercedes Herrero John McAdams Andy Paris
Greg Pierotti Barbara Pitts Kelli Simpkins

Head Writer	Leigh Fondakowski
Associate Writers	Stephen Belber, Greg Pierotti and Stephen Wangh
Dramaturgs	Amanda Gronich, Sarah Lambert, John McAdams, Maude Mitchell, Andy Paris, Barbara Pitts, Kelli Simpkins
Associate Director	Leigh Fondakowski
Scenic Design	Robert Brill
Costume Design	Moe Schell
Lighting Design	Betsy Adams
Composer	Peter Golub
Sound Design	Matthew Spiro
Video and Slide Design	Martha Swetzoff
Production Stage Manager	Steven Adler*
Assistant Stage Manager	Nora Kessler*

The US West World Premiere was produced by
The Denver Center Theatre Company, Donovan Marley, Artistic Director
In association with Tectonic Theater Project, Moisés Kaufman, Artistic Director

Originally produced in New York City at the Union Square Theatre
by Roy Gabay and Tectonic Theater Project
In Association with Gayle Francis and the Araca Group
Associate Producers: Mara Isaacs and Hart Sharp Entertainment

The Laramie Project was developed in part with the support of the Sundance Theatre Laboratory.
The Laramie Project by Moisés Kaufman and the Members of Tectonic Theater Project is presented
by arrangement with Dramatists Play Service, Inc. in New York.

Des McAnuff
Artistic Director

Terrence Dwyer
Managing Director

Kate Whoriskey
Associate Director

Shirley Fishman
Dramaturg

THE CAST

Himself, Doc O'Connor, Matt Galloway, Andrew Gomez, Russell Henderson's Mormon Home Teacher, Reverend Fred Phelps, Ensemble	Stephen Belber★ (7/31-8/19)
Herself, Eileen Engen (Act One), Trish Steger, Marge Murray, Baptist Minister, Ensemble	Amanda Gronich★
Reggie Fluty, Rebecca Hilliker, Ensemble	Mercedes Herrero★
Moisés Kaufman, Stephen Mead Johnson, John Peacock, Harry Woods, Philip Dubois (Act One), Ensemble	John McAdams★
Himself, Jedediah Schultz, Doug Laws, Matt Mickelson, Shannon, Kerry Drake, Philip Dubois (Act Two), Ensemble	Andy Paris★
Himself, Sgt. Hing, Rob DeBree, Father Roger, Rulon Stacey, Phil LaBrie, Ensemble	Greg Pierotti★
Herself, April Silva, Catherine Connolly, Zubaida Ula, Lucky Thompson, Eileen Engen (Act Two), Ensemble	Barbara Pitts★
Leigh Fondakowski, Zackie Salmon, Romaine Patterson, Aaron Kreifels, Tiffany Edwards, Jen, Ensemble	Kelli Simpkins★
Stephen Belber, Doc O'Connor, Matt Galloway, Andrew Gomez, Russell Henderson's Mormon Home Teacher, Reverend Fred Phelps, Ensemble	James Asher★ (8/21-9/2)

There will be two intermissions.

Production Assistant	Cynthia Curtis

★Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association.

The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

SADNESS, BEAUTY AND REVELATIONS

BY MOISÉS KAUFMAN

"After all, not to create only ... and only
But to bring perhaps from afar what is ... rounded,
To give it our own identity, average, ... free."
—W... Whitman

There are moments in history when a particular event brings the various ideologies ... in a culture into sharp focus. At these junctures, the event becomes a lightning rod ... revealing distilling the essence of these philosophies and convictions. By paying careful attention to ... ring and people's words, one is able to hear the way these prevailing ideas affect not only individ... the this to culture at large. ... also the

I believe that the brutal beating of Matthew Shepard was an event of this nature. In ... diate after-math of his beating and subsequent death, the nation launched into a dialogue that brough... rface how we are thinking and talking about homosexuality, sexual politics, education, class, violence, ... and rights, and the difference between tolerance and acceptance.

The idea for *The Laramie Project* originated out of my desire to learn more about why M... Shepard was murdered; about what happened that night; about the town of Laramie. How is Laramie differe... from the rest of the country and how is it similar?

Shortly after the murder occurred, I posed the question to my company, Tectonic Theater Project: What can we as theatre artists do as a response to this incident? And, more concretely: Is theatre a medium that can contribute to the national dialogue on current events?

These concerns fall squarely within Tectonic Theater Project's mission. Every project that we undertake as a company has two objectives: a) to examine the subject matter at hand, and b) to explore theatrical language and form. In an age where film and television are constantly redefining their tools and devices, the theatre has too often remained entrenched in the 19th century traditions of realism and naturalism.

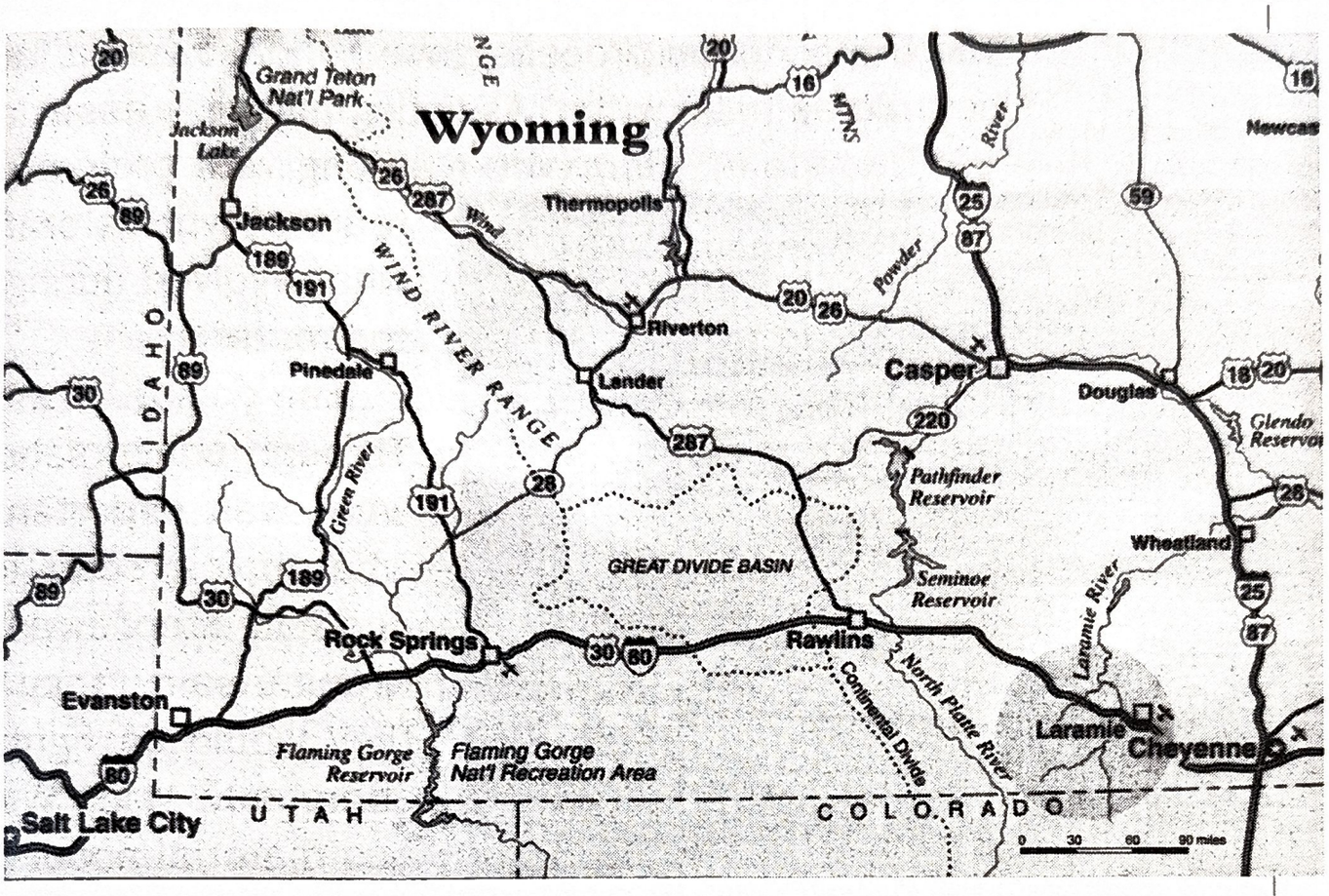
In this sense, our interest was to continue to have a dialogue on both how the theatre speaks and how it is created. Thus, I was very interested in this model: a theatre company travels somewhere, talks to people and returns with what they saw and heard to create a play.

So in November 1998, four weeks after the murder of Matthew Shepard, nine members of Tectonic Theater Project and I traveled to Laramie to collect interviews that might become material for a play. Little did we know that we would devote two years of our lives to this project. We returned to Laramie six times over the course of the next year and a half and conducted over two hundred interviews.

The experience of working on *The Laramie Project* has been one of great sadness, great beauty and, perhaps most importantly, great revelations—about our nation, about our ideas, about ourselves.

—excerpted from Moisés Kaufman's introduction to *The Laramie Project*

A NOTE ON THE DEVELOPMENT OF THE LARAMIE PROJECT



The Laramie Project was written through a unique collaboration by Tectonic Theatre Project. During the year-and-a-half development of the play, members of the company and I traveled to Laramie six times to conduct interviews with the people of the town. We transcribed and edited the interview transcripts and then conducted several workshops, in which members presented material and acted as dramaturgs in the creation of the play.

As the volume of material grew with each additional trip to Laramie, a small writers group from within the company began to work closely with me to organize and edit this material, conduct additional research in Laramie, and collaborate on the writing of the play. This group was led by Leigh Fondakowski as Head Writer, with Stephen Belber and Greg Pierotti as Associate Writers.

As we got closer to the play's first production in Denver, the actors, including Stephen Belber and Greg Pierotti, turned their focus to performance, while Leigh Fondakowski continued to work with me on drafts of the play, as did Stephen Wangh, who by then had joined us as an Associate Writer and self-proclaimed "bench coach."

All of us who have worked on *The Laramie Project* welcome you to the La Jolla Playhouse for this performance of our play.

—Moisés Kaufman

THE COMPANY

James Asher
(Ensemble)
most recently appeared in the New York and Berkeley productions of *The Laramie Project.* Other credits include: the title role in the national tour of *Picasso at the Lapin Agile* at Ford's Theater in Washington D.C.; Sidney Mavor in *Gross Indecency: The Three Trials of Oscar Wilde* at Theatre on the Square, San Francisco; *Below The Belt* with the Waterstone Theater Co., Los Angeles; *Henry IV* and *Love's Labour's Lost* at Idaho Shakespeare Festival and *The Merry Wives of Windsor* and *The Rape of Tamar* at Shakespeare Santa Cruz. His film and television credits include: *Spicy City* for HBO and *Sweet Jane* for Dimension Films. Mr. Asher is an active member of Al–Awda/New York.

Stephen Belber
(Associate Writer/Ensemble)
Stephen Belber was one of the three Associate Writers for *The Laramie Project*, in which he performed in the Denver, Berkeley and off-Broadway New York productions. He has been with Tectonic Theater Project since 1998. Belber's play *Tape* was produced as part of Humana Festival 2000 and subsequently made into a film by the director Richard Linklater, starring Ethan Hawke, Uma Thurman and Robert Sean Leonard. The film played at Sundance 2001 and will open in theatres this winter. The play has so far received six U.S. productions. His other full-length plays have been produced, workshopped and read at Manhattan Theatre Club, New York Theatre Workshop, New York Stage & Film, Second Stage, Soho Rep, Via Theater, Juilliard, Lincoln Center Living Room, Expanded Arts, Urban Stages (Playwrights Horizons Upstairs), Goldsmith Productions (Beckett Theater) and The 78th St. Theater Lab, as well as theatres around the country. He has also written the book for the new rock musical, *Sugar Mountain*, which is under option by New York's Via Theater. Mr. Belber is a graduate of Juilliard's Playwrights Program.

Amanda Gronich
(Dramaturg/Ensemble)
originated her roles in *The Laramie Project* and has served as dramaturg throughout the play's development and each of its various stagings. Ms. Gronich recently moved to California and is thrilled to be making her La Jolla Playhouse debut. Ms. Gronich is a charter member of Tectonic Theater Project and directed Moisés Kaufman's *Gross Indecency: The Three Trials of Oscar Wilde* at Toronto's Canadian Stage Company. She has performed in numerous New York theatre productions and was a featured lead in the Nick Nolte film, *Weeds.* Ms. Gronich can be seen in the upcoming HBO Film *The Laramie Project* directed by Moisés Kaufman. Recent theatre credits include Leigh Jurdakowski's *I Think I Like Girls* presented this spring by Encore Theatre and Black Box at San Francisco's Thick House. Ms. Gronich received a BA in acting from New York University and is the recipient of a prestigious acting award from the National Foundation for Advancement in the Arts. Ms. Gronich records voice-overs for commercials and animation and is co-author of the original sketch comedy revue, *We Took a Tour.*

Mercedes Herrero
(Ensemble)
is pleased to be making her West Coast debut and to be reprising her roles as Reggie Fluty and Rebecca Hilliker in *The Laramie Project.* Most recent performances include Stella in *A Streetcar Named Desire* at Arena Stage in Washington D.C. and Trudi in Alan Ayckbourn's *Comic Potential* at Manhattan Theatre Club. Other Off-Broadway credits include *The Laramie Project* (Union Square Theatre), *A Poet in New York* (The Public Theatre), *Measure For Measure* (New York Shakespeare Festival), *The House of Bernarda Alba* (INTAR) and *Another Part of the House* (Classic Stage Company). Regional theatre credits include *The Idiots Karamazov* (American Repertory Theatre), *Manifest* (Portland Stage), *On the Razzle* (The Wilma Theater) and *Twelfth Night* (Yale Rep). Ms. Herrero recently completed *People I Know* by Jon Robin Baitz starring Al Pacino. Additional film and television credits include: *The Tao of Steve, Law and Order* and *The Day Lincoln Was Shot.* Ms. Herrero holds an MFA from the Yale School of Drama.

John McAdams
(Dramaturg/Ensemble)
Recent and favorite credits include: *How I Learned to Drive* at the Actors Theatre of Louisville; *The Laramie Project* at Sundance, The Denver Center Theatre and The Union Square Theatre in New York; original cast member of *Gross Indecency: The Three Trials of Oscar Wilde*; and *Mud, River, Stone* at Play-

wrights Horizons. Off-off-Broadway credits include *A Devil Inside* and *Wally's Ghost* at Soho Rep, *Jail Bait* at the Women's InterArt Annex, *Downwinders with Clubbed Thumb* and *Vortex du Plaisir* at the Ohio Theatre. His television credits include *Law and Order.* Mr. McAdams is a native of San Diego and holds an MFA from UCSD.

Andy Paris
(Dramaturg/Ensemble)
has performed in Europe, New York and on tour in the USA. Most recently he was seen in *The Laramie Project* at Berkeley Rep. Also as a member of Tectonic Theater Project, he worked with Moisés Kaufman in the development of *Gross Indecency: The Three Trials of Oscar Wilde* and performed in the original cast. Other credits include *The Quiet Room, Twelfth Night, Red Noses, Machinal, Phaedre, Indelible Flesh, The Merchant of Venice, Sarajevo Mon Amor, Cymbeline, Quick, Bright Things, 'Tis Pity She's a Whore, The Changling, Let a Hundred Flowers Bloom, Rosencrantz and Guildenstern Are Dead, Ubu Roi, le Malade Imaginaire* and *Love's Labour's Lost.* Film credits include *The Laramie Project* (HBO), *A Bird in the Hand* and *A Tissue of Secrets.* Mr. Paris has also been the voice for two recorded books: *Bull Run* and *Sticks* for Recorded Book Productions. His radio credits include *Smile: A Radio Play.* He is a graduate of the Experimental Theatre Wing and the Classical Studio at NYU.

Greg Pierotti
(Associate Writer/Ensemble)
has been writing and performing *The Laramie Project* with Mr. Kaufman and Tectonic during each stage of its development, and has performed his roles in Denver, New York, Laramie and Berkeley. Previously with Tectonic, he originated the roles of Alfred Wood and George Bernard Shaw in the world premiere of *Gross Indecency: The Three Trials of Oscar Wilde.* He has performed regionally and around New York. His most memorable productions include: *Present Laughter* at Hartford Stage and Adam Rapp's *Ursula's Permanent.* Favorite roles include: *Hamlet, Autoycus, Orlando* and Dr. Cukrowicz in *Suddenly Last Summer.* Mr. Pierotti recently worked as dramaturg on Leigh Fondakowski's hit *I Think I Like Girls* at San Francisco's Thick House. Mr. Pierotti is currently writing a new play *Analysand.* His television credits are *Law and Order* and the upcoming teleplay of the *The Laramie Project.*

Barbara Pitts
(Dramaturg/Ensemble)
has been involved with *The Laramie Project* in all phases of its development (Sundance Theatre Lab, Denver Center, Off-Broadway at the Union Square Theatre, performances in Laramie, WY and the upcoming HBO Film). She has been involved in the creation of new plays in New York City since 1994, as an active member in the Circle Rep Lab, an associate director for New Georges (1996 Obie Award for new work by women) and most recently appearing in Tessa Leigh Derfner's play *Miles Below Zero.* She was last seen in the Bay Area in Leigh Fondakowski's *I Think I Like Girls* (Encore Theater and Black Sheep at Thick House). Ms. Pitts' Dorothy Parker show *Excuse My Dust* (co-written and directed by Linda Ames Key) has performed in New York, Pennsylvania, Maine, Washington and was a finalist for selection at Actors Theater of Louisville's Flying Solo Festival. Selected regional credits include: *The Cherry Orchard, The Birthday Party, The Sound and the Fury, Macbeth* (Lady Macbeth), *As You Like It, Taming of the Shrew* (Kate), *Antigone, Lysistrata* and *Travesties.* Her television credits include: *Law and Order* and Comedy Central's *Pulp Comics* (with Wendy Liebman). Barbara has taught acting in many settings and authored numerous shorts plays for *Scholastic's Storyworks* magazine.

Kelli Simpkins
(Dramaturg/Ensemble)
marks her La Jolla Playhouse debut with *The Laramie Project.* She has been a member of Tectonic Theater Project since 1999 when Sundance Theater Lab did a summer workshop of *The Laramie Project.* She has spent the past year performing her roles in *The Laramie Project,* regionally at Denver Center Theatre, Off-Broadway at The Union Square Theatre, at the University of Wyoming in Laramie and most recently at Berkeley Repertory Theatre. She just appeared as transgendered artist Daphne Scholinski in Leigh Fondakowski's multi-media theatre piece *I Think I Like Girls,* in an extended run for San Francisco's Encore Theater and Black Sheep at Thick House. Favorite theatre roles include: Mary in *Why We Have a Body,* Trinculo in *The Tempest,* Paula in *Fefu & Her Friends,* Daisy in *The Adding Machine* and the Little Nun in *House of Blue Leaves.* Film credits include *A League of Their Own* and *Chasing Amy.* She can be seen in the upcoming HBO Film's *The Laramie Project.*

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Moisés Kaufman
(Playwright/Director)
is the founder and Artistic Director of Tectonic Theater Project. For Tectonic he has directed *Women in Beckett*, the collection of Samuel Beckett's short plays for women; *In the Winter of Cities*, his adaptation of Tennessee Williams' later one-acts; *The Nest* by Franz Xaver Kroetz, named by the *Village Voice* as one of the top 10 theatrical works of 1994/95 and *Marlowe's Eye* by Naomi Iizuka, among others. Mr. Kaufman's staging of his play *Gross Indecency: The Three Trials of Oscar Wilde* ran in New York, Los Angeles (Mark Taper Forum), San Francisco (Theater on the Square), Toronto (Canadian Stage) and London's West End (Gielgud Theatre). The play has been produced in over 40 cities in the U.S. and in dozens of cities abroad including Paris, Stockholm, Stuttgart, Montreal, Mexico City and Budapest. For *Gross Indecency*, Mr. Kaufman won the Lucille Lortel Award for Best Play, the Outer Critics Circle Award for Best Off-Broadway Play, the Garland Award (Los Angeles) for Best Play, the Carbonell Award (Florida) for Best Play, the Bay Area Theater Critics Circle Award for Direction (San Francisco), the GLAAD Media Award for New York Theater and the prestigious Joe A. Callaway Award for Direction, given by his peers in the Society of Stage Directors and Choreographers. Tectonic Theater Project also won an Outer Critics Circle Award and the published version of *Gross Indecency* won the Lambda Book Award.

Leigh Fondakowski
(Head Writer/Associate Director)
has been a member of Tectonic Theater Project since 1995. As Head Writer for *The Laramie Project*, she has been involved in all phases of development since its inception in 1998, including the world premiere at the Denver Center Theatre Company, the Off-Broadway production at Union Square Theatre in New York and the film adaptation for HBO. Other projects with Tectonic include workshops of *Gross Indecency: The Three Trials of Oscar Wilde*, and the production of Naomi Iizuka's *Marlowe's Eye*. As writer and director, her most recent original work, *I Think I Like Girls*, received its world premiere in San Francisco co-produced by Encore Theater Company and Black Sheep, of which she is co-founder. Other original work includes: *Letters to Myself*, *Happenings*, and *The Resurrection Invention*, co-written with Maxwell Fraser. Directing credits include: Jean Cocteau's *La Voix Humaine* for Quantum Theater, *Gwen John* (adapted from the novel by Jane Warrick) with the Lincoln Center Theatre Directing Lab and *Agatha* by Marguerite Duras. She was the assistant director for the productions of *The Laramie Project* at the Denver Center Theatre Company, the Union Square Theatre and was responsible for re-mounting the original production at Berkeley Repertory Theatre and the Playhouse.

Robert Brill
(Scenic Designer)
For La Jolla Playhouse: *Having Our Say, The Good Person of Setzuan, A Midsummer Night's Dream, Much Ado About Nothing, The Hairy Ape, Arms and the Man, Marisol, The Skin of Our Teeth* and *Fortinbras*. For Broadway: *Cabaret, Design for Living, One Flew Over the Cuckoo's Nest, Buried Child*, and *The Rehearsal*. Other recent work includes: *Another American* (Mark Taper); *Kimberly Akimbo* (South Coast Repertory); *The Mineola Twins* (Roundabout); *An American in Paris* (Boston Ballet); *Two Sisters and A Piano* (NYSF/Public Theatre); *The House of Martin Guerre* (Goodman Theatre, Canadian Stage Company); *A Clockwork Orange* (Steppenwolf); *Stop Kiss* (Oregon Shakespeare Festival); in addition to designs for New York Theatre Workshop, Manhattan Theatre Club, Lincoln Center Theatre, Minnesota Opera, Denver Center Theatre, Berkeley Rep, Guthrie, McCarter Theatre, Huntington Theatre, Cleveland Playhouse, American Conservatory Theater, Old Globe. He is a founding member of Sledgehammer Theatre, and he is currently designing *Assassins* for Broadway in the Fall.

Moe Schell
(Costume Designer)
Recent costume designs include the New York and Denver Theatre Center productions of *The Laramie Project; Benten Kozo* and *The Light Outside* at The Flea; *Alison's House* at The Mint and the premiere of Jeffrey Hatcher's *Compleat Female Stage Beauty* and *Mary & Myra* and *Something in the Air* at Contemporary American Theater Festival. Other designs include *Tomorrowland* and *I Think I Like Girls* at New Georges; *Mambo Mouth, Wound of Love, Anna Weiss* and *One Shot One Kill* at Penguin Rep; *If We Are Women, Downed American* and *The Ferry Back* at

Williamstown Theatre Festival; *The Seagull* directed by Bill Esper; *Commemoration of a Capon* and *Our Country's Good* at Rutgers University; *The Tender Land* at Bronx Opera and *Felicia* at Theater for the New City. She directed and designed *Machinations* and *The Translators* for i.e. Productions. Ms. Schell has served as associate costume designer for Paul Tazewell for *On the Town* on Broadway, the New York production and regional tour of *Dinah Was*, *South Pacific* at Dallas Theater Center, *The Seagull* at Milwaukee Repertory Theatre and most recently *Finian's Rainbow* at Coconut Grove Playhouse and several New York Shakespeare Festival/Public Theater productions including *Bring in 'Da Noise Bring in 'Da Funk* on Broadway, *Henry V* and *One Flea Spare.*

Betsy Adams
(Lighting Designer)
designed the New York production of *The Laramie Project* (Lucille Lortel Award nomination) as well as its world premiere in Denver. She also designed the NY, London, San Francisco, LA and Toronto productions of *Gross Indecency: The Three Trials of Oscar Wilde.* Additional recent designs include the world premiere in NY of *A Wedding Album; My Girlish Days* (NY area premiere); *Spunk* and *I Love You, You're Perfect, Now Change* for Cincinnati Playhouse; *Miracle on 34th St.; Around the World in 80 Days; Incident at Vichy* and *Collected Stories.* Ms. Adams' company, Blue Hill Design, provides design and production services for special events. Clients have included IBM, Sun, Pepsi, Gillette and the Armenian Church.

Peter Golub
(Composer)
has written numerous works for the stage, film, ballet and concert hall. Recent credits include: *The Laramie Project* (Off-Broadway); *Dinner With Friends* (The Old Globe); *Hedda Gabler* (Williamstown and The Huntington, coming to Broadway in September); *The Idiots Karamazov* by Christopher Durang and Albert Innaurato at American Repertory Theatre; *Camino Real* at the Williamstown Theatre Festival and Christopher Durang's *Betty's Summer Vacation* at Playwrights Horizons. Previous work with Moisés Kaufman includes *Gross Indecency: The Three Trials of Oscar Wilde* at the Mark Taper Forum; *Now Be Witness Again* at Merkin Hall and *...A Remarkable Stillness.* His musical, *Amphigorey*, with stories and designs by Edward Gorey, was nominated for a 1994 Drama Desk Award. For ten years he was resident composer at Charles Ludlam's legendary Ridiculous Theatrical Company, where he wrote music for such classics as *Irma Vep, Galas, Reverse Psychology* and *Salammbo.* He has written numerous scores at the New York Shakespeare Festival, including *Twelfth Night, Henry IV/Part I, Romeo and Juliet* and *Othello.* He has had ballets commissioned by Edward Villella for the Miami City Ballet, as well for Ballet West, the Milwaukee Ballet and the Atlanta Ballet. Recent film scores include *Straight Right, Play Dead* and *U.S. Seals.* His concert works have been performed at Lincoln Center, Carnegie Recital Hall, the Kennedy Center, Wigmore Hall and the Frankfurt Opera House. He is currently the Director of the Sundance Composers Lab.

Martha Swetzoff
(Video Designer)
Creative background includes CD-ROM, videodisc, film, video, and music production, as well as media design for live performance. Ms. Swetzoff is the director and co-producer of *Theme: Murder*, an hour-long documentary about the unsolved murder of her father, art dealer Hyman Swetzoff. The film has screened at many festivals domestically and abroad and won several awards including Best Documentary award from the NY Gay and Lesbian Film Festival, a Silver Hugo from the Chicago International Film Festival and the International Critic's Prize from the Figueira da Foz Festival in Portugal. She has an MS from the MIT Media Lab and a BA from Harvard.

Stephen Wangh
(Project Advisor/Associate Writer)
is a playwright, director and teacher of acting. He was the dramaturg for Moisés Kaufman's *Gross Indecency: The Three Trials of Oscar Wilde.* His plays include *Class!* (with Jon Lipsky), *Calamity!* (with Suzanne Baxtreser), *The Dragon* and *Goin' Downtown.* He has directed in Boston, where he was Artistic Director of Reality Theatre, and in New York, where he was Artistic Director of The New York Free Theater. In 1967 he studied acting with Jerzy Grotowski, and for many years now has taught physical acting in Europe and in the United States. He was Assistant Professor of Drama at Emerson College, and for the past ten years has been Master Teacher at the

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Experimental Theatre Wing at N.Y.U. His book *An Acrobat of the Heart: A Physical Approach to Acting Inspired by the Work of Jerzy Grotowski* is published by Vintage Books.

Sarah Lambert
(Dramaturg)
is a member of Tectonic Theater Project (though usually working as a set designer) and has designed multiple workshops and productions of *Gross Indecency: The Three Trials of Oscar Wilde* (New York, San Francisco, Los Angeles, Toronto and London) and *Marlowe's Eye* (New York). She also designed *Spectators at an Event*, a dance piece by Susan Marshall & Company, performed in Brooklyn Academy of Music's Next Wave Festival. Based primarily in New York, she is an Artistic Associate with the Theater of Necessity, and also the Resident Designer for the National Asian-American Theatre Company, where she designed *Othello*. Other projects include *Much Ado About Nothing* at Cornell and *The Lucky Chance* at Marymount Manhattan. She has also designed for Mark Taper Forum, Seattle Repertory Theatre, Play-Makers Repertory Company and the Yale Repertory Theatre, as well as for New York University, Barnard College, Hunter College, City College and numerous downtown New York City companies. She has a BA from Cornell and an MFA from Yale.

Maude Mitchell
(Dramaturg)
worked as dramaturg/actor on *The Laramie Project* for a year. Previous work with Moisés Kaufman includes Queen Elizabeth in *Marlowe's Eye*. She has enjoyed collaborating with other writers/directors as well, including Leigh Fondakowski, Joe Calarco, Lee Breuer and Adam Rapp. Ms. Mitchell worked in Korea on a Mabou Mines project and recently was a guest artist at Juilliard in a new Adam Rapp play.

Steven Adler
(Production Stage Manager)
is the Vice Chair and Director of Theatre of the Department of Theatre and Dance at UCSD. His credits include the Broadway productions of *Big River, Dance a Little Closer* and *Camelot,* many off-Broadway and regional productions, national tours, as well as several shows for HBO and A&E. At La Jolla Playhouse, he stage managed *[illegible] Days, Elmer Gantry, Macbeth, Dogeaters* a[illegible] *Sweet Bird of Youth*. He is the author [illegible] *Rough Magic: Making Theatre at the [illegible] Shakespeare Company* (Southern Illi[illegible] University Press) and is currently writi[illegible] book about producing on Broadway.

Nora Kessler
(Assistant Stage Manager)
has been working in stage manageme[illegible] the past 10 years. While attending [illegible] State University she worked with the [illegible] nois Shakespeare Festival in Bloomingt[illegible] Illinois. Nora has lived in San Diego fo[illegible] years and has been working at San Diego Repertory Theatre since her arrival. Nora is excited to work this summer at the Playhouse.

Tectonic Theater Project
(Moisés Kaufman, Artistic Director; Jeffrey LaHoste, Managing Director)
is a nonprofit theatre dedicated to exploring theatrical language and form and was established in 1991. Its first production, *Women in Beckett,* was the collection of all of Samuel Beckett's short plays for women performed by a cast aged 65-80. Tectonic has produced works by emerging playwrights such as Naomi Iizuka *(Coxinga* and *Marlowe's Eye*); stage classics such as Beckett's *Endgame* and Sophie Treadwell's *Machinal;* and a highly-acclaimed production of Franz Xaver Kroetz' *The Nest.* With its hyper-real diorama of a set and its imaginative use of puppetry (brought to life by acclaimed puppeteer Basil Twist), *The Nest* was named one of the ten best productions of the 1994/95 season by *The Village Voice.* Tectonic dedicated two years to the development of *Gross Indecency: The Three Trials of Oscar Wilde*, a new play written and directed by Artistic Director Moisés Kaufman. The play caused a popular and critical sensation when it began in New York in the end of February, 1997. *Gross Indecency* transferred to Off-Broadway and ran there for over 18 months. Tectonic's production was mounted by Mark Taper Forum in Los Angeles, enjoyed a six-month run at Theater on the Square in San Francisco, as well as successful productions in Toronto, Plymouth and the West End in London. The play has also been produced by over 40 regional theatres and internationally in Paris, Stockholm, Montreal, Mexico City,

Budapest and Germany. *Gross Indecency* won the Lucille Lortel Award for Best Off-Broadway Play, the Outer Critics Circle Award for Best Play, the Garland Award for Best Play (Los Angeles), the Caldwell Award (Florida) and the GLAAD Media Award for New York Theater. Mr. Kaufman received the 1997 Joe A. Callaway Award for Excellence in Direction given by the Society of Stage Directors and Choreographers, as well as the Bay Area Critics Circle Award for directing. The Vintage publication of *Gross Indecency* won the Lambda Book Award. Tectonic Theater Project received an Outer Critics Circle Award as the original producers of the play. Tectonic Theater Project's development of *The Laramie Project* was made possible in part by the generous support of the Rockefeller Foundation, the Sullivan Foundation, the Sundance Theatre Lab, New York Theatre Workshop, the Fan Fox and Leslie R. Samuels Foundation, Leon Levy, Anne Milliken and Gayle Francis. Tectonic Theater Project also receives funding from the National Endowment for the Arts, the New York State Council on the Arts and the New York City Development of Cultural Affairs.

Berkeley Repertory Theatre
(Producing Partner)
Berkeley Repertory Theatre, now in its 33rd season, is the recipient of the 1997 Tony® Award for Outstanding Regional Theatre. Founded in 1968 as the first resident professional theatre of the East Bay, Berkeley Rep has established a national reputation for the quality of its productions and the innovation of its programming. Under the leadership of Artistic Director Tony Taccone and Managing Director Susan Medak, Berkeley Rep's choice of material and bold, vivid style of production reflect a commitment to diversity, excitement and quality. The company is especially known for its fresh adaptations of seldom-seen classics, as well as its presentation of important new dramatic voices. The Rep has attracted for its productions internationally acclaimed theatre artists such as Mary Zimmerman, Anna Deavere Smith, Stephen Wadsworth, Tony Kushner, Ming Cho Lee, Mark Wing-Davey, Theatre de la Jeune Lune, George C. Wolfe, Tadashi Suzuki and Mabou Mines, and such musicians as Joshua Redman, Jon Jang, Max Roach and Paul Dresher. Berkeley Rep has produced the world premieres of plays by Philip Kan Gotanda, Alice Tuan, Quincy Long, José Rivera, Laurence Yep, Neal Bell, Heather McDonald and Geoff Hoyle, as well as the world premiere of *The Woman Warrior*, Deborah Rogin's celebrated adaptation of Maxine Hong Kingston's novel.

Des McAnuff
(Artistic Director)
is a two-time Tony® Award–winning director and writer. McAnuff served as Artistic Director of the Playhouse from its 1983 rebirth through 1994, during which time he directed 21 productions, including both classical and contemporary works. Under McAnuff's leadership, the Playhouse won over 200 theatre awards, including the 1993 Tony Award as America's Outstanding Regional Theatre. Among the productions he directed at the Playhouse are: *How to Succeed in Business Without Really Trying* (Playhouse 1994, Broadway 1995, five Tony Award nominations), *The Who's Tommy* (co-author with Pete Townshend and director; Playhouse 1992, Broadway 1993, Tony Award Best Director of a Musical, London Olivier Award Best Director 1994), *A Walk in the Woods* (Playhouse 1987, Broadway 1988, Moscow and Lithuania 1989–90) and *Big River* (Playhouse 1984, Broadway 1985, seven Tony Awards including Best Director of a Musical and Best Musical). For the Playhouse's 2001 season, McAnuff co-directed *The Collected Works of Billy the Kid*, for which he composed the original score, and will direct *Dracula, The Musical*. McAnuff's first full-length feature film was 1998's *Cousin Bette*, starring Jessica Lange. In 1999, he produced the critically-acclaimed Warner Bros. film *Iron Giant*, which went on to win nine 1999 "Annie" Awards from the International Animation Society and a 1999 BAFTA Award from the British Academy of Film and Television. In 2000, McAnuff directed Universal Studios' *The Adventures of Rocky and Bullwinkle*, starring Robert DeNiro, Jason Alexander and Rene Russo. He recently served as Executive Producer for the critically–acclaimed movie *Quills*, which was named Best Picture by the National Board of Review. McAnuff is married to actress Susan Berman and they are the proud parents of 10-year-old Julia Violet.

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Terrence Dwyer
(Managing Director)
Terrence Dwyer has been Managing Director of La Jolla Playhouse since 1992; productions under his leadership include *The Cosmonaut's Last Message...*, *Jane Eyre*, *Oo-Bla-Dee*, *Dogeaters*, *Having Our Say*, *Harmony*, *Rent*, *The Green Bird*, *The Invisible Circus*, *Randy Newman's Faust*, *The Who's Tommy*, *How to Succeed in Business...*, *The Good Person of Setzuan* and Playhouse FLASH Performances. He previously served as Managing Director of Circle Repertory Company, an off-Broadway theatre acclaimed for world premieres of new American plays, including works by Lanford Wilson, Craig Lucas and José Rivera. He also served as Managing Director for Laura Dean Dancers and Musicians. He is a graduate of the Yale School of Drama, where he held the position of Associate Managing Director of Yale Repertory Theatre. Dwyer previously held management positions at Mark Taper Forum, LA Theater Center, Circle in the Square, Great Lakes Shakespeare Festival and Missouri Repertory Theatre, and was general manager of Circus Flora. He served as a development consultant to River Arts Repertory Theater and has been a member of NEA Advancement and Dance on Tour review panels and is a member of the Yale Alumni Schools Committee. Dwyer is married to Amy Carson-Dwyer and they are the proud parents of Claire Carson Dwyer.

Kate Whoriskey
(Associate Director)
was recently named one of *Vogue* Magazine's Women to Watch. Noting that "numerous theatres nationwide are vying to produce her work," *Vogue* called her "a woman on the verge of reshaping the theatre as we know it." A recipient of the prestigious NEA/TCG fellowship for professional directors, Kate's work has been seen at The Whitney Museum, ART's Mainstage, Freehold Theatre, Geva Theatre, H.E.R.E. and Tribeca Lab. She has also worked with Robert Wilson, Robert Woodruff and Anne Bogart. Most recently, Kate directed *Desire Under the Elms* at Perseverance Theatre and Ionesco's *The Chairs* at Seattle's Intiman Theatre. This year she will direct Regina Taylor's *Drowning Crow* at Goodman Theatre and *Lady from the Sea* at Intiman. Kate most recently co-directed the Playhouse's *The Collected Works of Billy the Kid*.

Shirley Fishman
(La Jolla Playhouse Dramaturg)
Newly arrived at the Playhouse, Shirley has served as dramaturg on the first two plays of the season, *Our Town* and *The Collected Works of Billy the Kid* and the Page to Stage workshop of *I Am My Own Wife*. At the Joseph Papp Public Theater, Shirley served as dramaturg on such projects as Jessica Hagedorn's *Dogeaters*, directed by Michael Greif; *Two Sisters and a Piano* by Nilo Cruz; Tina Landau's *Space*; Arthur Miller's *The Ride Down Mount Morgan*; Tony Kushner's *A Dybbuk: Or Between Two Worlds*; David Henry Hwang's *Golden Child*; First Stages (productions of works-in-process), numerous readings and workshops, and she co-curated The Public's annual New Work Now! Festival. She has been a Creative Advisor/Dramaturg at the Sundance Playwrights Lab, working on such projects as Doug Wright's *I Am My Own Wife*; Naomi Iizuka's *36 Views*; Moisés Kaufman's *The Laramie Project* and Emily Mann's adaptation of Isaac Bashevis Singer's novella *Meshugah*. Her many affiliations include: Eugene O'Neill National Playwrights Conference, Ensemble Studio Theatre and Classic Stage Company. She is an MFA graduate of Columbia University's Theater Theory/Criticism/Dramaturgy program, where she was assistant to director Andrei Serban. She is a member of Literary Managers and Dramaturgs of the Americas.

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FROM THE PRESIDENT

Dear La Jolla Playhouse Subscribers and Friends:

On behalf of the Board of Directors of La Jolla Playhouse, welcome to our 2001 season. This will be the 19th season since the rebirth of the Playhouse in 1983 that we are bringing bold and adventurous works to a growing audience that embraces the opportunity to be challenged and enriched by theatrical experiences of consequence.

It is a special pleasure this year to have Des McAnuff back with the Playhouse as our permanent Artistic Director. Under his previous leadership, the Playhouse rocketed to national recognition and acclaim as one of the country's leading regional theatres. This time, Des brings a new perspective, maturity and vision for the Playhouse. What has not changed is his commitment to bring you theatre of excellence and innovation and an eclectic body of work that includes bold new plays and musicals as well as creative, relevant interpretations of the classics.

La Jolla Playhouse is an independent, tax-exempt, not-for-profit organization which operates in the two (soon to be three) theatre Mandell Weiss Center for the Performing Arts on the UCSD campus. As you may know, the Playhouse depends upon the generous support of individual, foundation and corporate patrons who share our commitment to high standards in the artistic and educational programs that we provide the community. Your support as a patron tonight is greatly appreciated.

I am also pleased to announce that the Playhouse and UCSD have concluded an important new agreement that provides the Playhouse a permanent home in a state-of-the-art facility to be built on land provided by UCSD with funds raised through the Playhouse's Capital Campaign. This agreement benefits both organizations and will allow the Playhouse to provide all of San Diego substantially enhanced customer service and amenities, a third state-of-the-art theatre and expanded education and artistic programs. Look for more news about this exciting building project in the near future.

We hope you enjoy this and many more La Jolla Playhouse seasons.

Sincerely,

Joel O. Holliday,
President

La Jolla Playhouse Board of Trustees 2001

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A SPECIAL THANK YOU

La Jolla Playhouse can attribute its remarkable success to the generosity and continued support of private individuals, companies and foundations as well as the valued work of thousands of volunteers. We are deeply grateful to those whose vision and commitment sustain our artists' ability to examine the human condition through imagination and new writing.

As of June 8, 2001, the following donors have made gifts to the Annual Fund. The Annual Fund supports in part, the mission of the theatre to not only attract, but artistically require important new writing and artists of the theatre. In addition, it supports fully the vital education programs including in-school performances which serve over 30,000 students this season as well as making possible ticket pricing below commercial theatre in order to serve those otherwise would be unable to experience live theatre.

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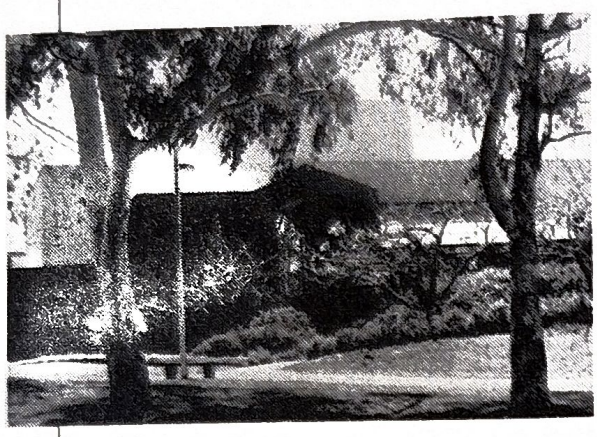
FOR YOUR INFORMATION

LA JOLLA PLAYHOUSE WEBSITE

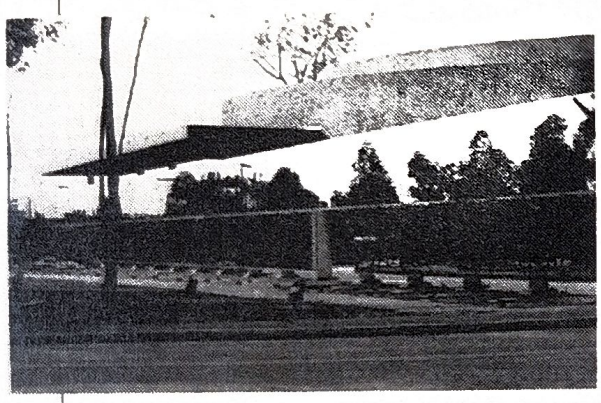
When surfing the web, be sure to drop in on our website (www.lajollaplayhouse.com). It's full of the latest information on La Jolla Playhouse productions, upcoming events, breaking Playhouse news, special subscriber benefits and much more.

E-MAIL

If you would like to have La Jolla Playhouse information e-mailed to you, please provide us with your e-mail address by contacting us at ljpsubs@ucsd.edu.



Mandell Weiss Theatre



Mandell Weiss Forum

LA JOLLA PLAYHOUSE BOX OFFICE

The box office is in the Mandell Weiss Theatre. Hours on performance days: Noon–8 p.m. Non-performance days: Noon–6 p.m. The box office closes at 7 p.m. on Sundays. For tickets and subscription information, call (858) 550-1010. VISA, MasterCard, American Express and Discover are accepted.

PERFORMANCE TIMES

Performances are Tuesday through Saturday, 8 p.m.; Saturday and Sunday matinees at 2 p.m.; Sunday evening at 7 p.m. (including opening nights).

PATRON SERVICES CENTER

Information about upcoming events, local restaurants, Playhouse programs and procedures and easy subscriber ticket exchange is available at our Patron Services Center in the Mandell Weiss Theatre lobby and in the Mandell Weiss Forum courtyard.

PATRON ACCESSIBILITY

Wheelchair-accessible parking and seating are available for both Playhouse theatres. Please call the box office in advance to make seating arrangements. The Mandell Weiss Theatre now has a separate unisex handicapped-accessible, family-friendly bathroom for theatre-goers of any age who need assistance in the lavatory. Both theatres are equipped with the Sennheiser Listening System for high-clarity audio amplification. Headsets are available at the Patron Services Center prior to performances. Hearing impaired patrons can reach our TTY at (858) 550-1035. Audio description is available at selected performances for the visually impaired.

DOCTORS AND PARENTS

If you are expecting calls during the performance, please leave your name and seat number with the house manager before the show and give the following number(s) to your answering service or baby sitter: Mandell Weiss Theatre (858) 550-1030; Mandell Weiss Forum (858) 534-3523. Children six and under are not permitted in the theatre at any time.

CELLULAR PHONES, BEEPERS AND WATCH ALARMS

Please silence all electronic devices before the performance as a courtesy to all patrons. You may turn in your beeper or phone for the house manager to hold during the performance.

CAMERAS AND TAPE RECORDERS

Cameras and tape recorders are strictly prohibited in the theatre due to copyright laws. Please check these devices with the house manager to hold during the performance.

PARKING

The UCSD parking fee is $2.

SMOKING

Smoking is prohibited in both theatres but is permitted outdoors.

SINGLE TICKET AND SUBSCRIPTION DISCOUNTS

Discounts are available for seniors (62+), military personnel, students and UCSD employees. All discounts are for selected performances and subject to availability. For more information call the Playhouse box office at (858) 550-1010.

GROUP EVENTS

Discounts of up to 50 percent and a free ticket for the group leader are available for groups of 15 or more. For information on bringing a group or planning an event at the Playhouse, call (858) 550-1070 ext. 122.

TTY service provided by a grant from the AirTouch Communications Foundation.

THE PLAYHOUSE WELCOMES YOUR COMMENTS:

La Jolla Playhouse Communications Department,
P.O. Box 12039, La Jolla, CA, 92039
Administration (858) 550-1070
Box Office (858) 550-1010
e-mail ljplayhouse@ucsd.edu
website: www.lajollaplayhouse.com

EDUCATION AND OUTREACH

HUMANITIES SERIES

Immediately following the matinees listed below, LJP audiences are invited to engage in challenging open dialogues with renowned experts around relevant and thought-provoking topics raised by each of the main stage productions. We welcome all audience members to join us.

The Laramie Project—Saturday, August 11 at 2 pm
Be Aggressive—Sunday, August 19 at 2 pm
Diva—Saturday, October 6 at 2 pm
Dracula, The Musical—TBA

MEET THE ARTISTS

Following select Tuesday evening performances, audience members discuss the production with Playhouse actors, designers, directors and playwrights.

ACCESS PERFORMANCE SERIES AND PAY-WHAT-YOU-CAN

American Sign Language interpretation for the Deaf and Audio Description for the Blind and low vision communities are available on the dates listed below. Deaf patrons can reach our TTY at (858) 550-1035. Tickets are also available for the same Playhouse performances on a pay-what-you-can basis.

Be Aggressive—Saturday, August 4 at 2 pm
*The Laramie Project**—Saturday, August 18 at 2 pm
Diva—Saturday, Sept. 22 at 2 pm
*Dracula, The Musical**—Saturday, October 13 at 2 pm
* Signed Performances

YOUNG PERFORMERS WORKSHOP, CONSERVATORY AND ADULT CLASSES

These enriching programs are for students of all ages who have been bitten by the theatre bug. Classes are offered in the fall and during the summer. Visit our website for dates and application information.

STUDENT MATINEES

These special matinees of main stage productions are offered to schools for appropriate Playhouse performances.

UNIVERSITY OF CALIFORNIA, SAN DIEGO RESIDENCY

UCSD graduate theatre students spend an academic quarter in residence at the Playhouse.

PROFESSIONAL INTERNSHIP PROGRAM

This intensive summer training program is for pre-professional theatre artists, administrators and technicians. Applications available online.

THE POP TOUR

This Playhouse favorite brings a professional Playhouse production for children into the schools in San Diego and Imperial Counties and Tijuana. This season's *Origin of Corn/El Origen del Maiz* toured over 50 schools and community centers.

SAN DIEGO COUNTY ACADEMY OF THE ARTS

This innovative program trains middle-school students throughout San Diego County in the arts through a collaborative partnership with the Playhouse, the San Diego County Office of Education and five school districts.

CLASSROOM WORKSHOPS

Our education staff collaborates with individual teachers to create workshops that support the curriculum and enhance literacy.

COPS & KIDS

Collaboration with San Diego Police Department's Gang Violence Reduction Project. Artists work with young people in the Central Police District on writing and performing original work.

BEHIND THE SCENES (Downtown Productions)

Please enjoy our "Behind-the-Scenes" video on display in the lobby before the show and during intermission and get an insider's view into how theatre is made.

For more information on all our programs, please visit our website at www.lajollaplayhouse.com or call the Education and Outreach Office at 858.550.1070 x 101.

SPECIAL THANKS

La Jolla Playhouse's Department of Education and Outreach is sponsored in part by Kimberly Heller, the Junior Seau Foundation, Wells Fargo Foundation, The Waitt Family Foundation and The James Irvine Foundation.

Young Performer's Workshop 2001

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TERRENCE DWYER, *Managing Director*

KATE WHORISKEY, *Associate Director*
SHIRLEY FISHMAN, *Dramaturg*

ARTISTIC

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Executive Assistant to Des McAnuff AMY TRIPODI
Interns SARAH BAGLEY, ALEXIS HAYNES, ELLEN WOOD

Artistic Advisor ROBERT BLACKER

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Receptionist CRAIG JORDAN
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Interns LEDI FRANK, LOIDA LYONS

Consultant to the Capital Campaign HENRY YOUNG

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Resident House Manager ADAM DAVIS
MW Theatre Assistant House Manager MARK DEWEY
MW Forum Assistant House Manager KRISTIN ARZAGA
Concessionaires DANIELLE ARZAGA, KRISTIN ARZAGA, PETER D. JOHNSTON, JASON KUAN, BRIAN KUBO
Bartenders BRETT BOHART, BRYANT HERNANDEZ, ZACH ORMSBY
Intern PETER D. JOHNSTON

EDUCATION AND OUTREACH

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Associate Director CYNTHIA STOKES
Coordinator MEGAN CORNELIUS
Assistant Camp Coordinator KENDRA KOHRT
Access Coordinator HOLLY MACDONALD
Interns KATHERINE KATSANIS, STACEY LEVENTHAL, ALLISON MULENBECK
Teaching Artists DONNA CORY, MINDY DONNER, DAVID FENNER, LISEL GORELL, TOM HYATT, G. SCOTT LACY, JOY MCCULLOUGH, MATT MCDONALD, MIKE NIETO, MARY REICH, JAMES SABA, REBEKAH SAGER, ANDREW SARHOUN, FRANK TEPLIN, KNANI TITCHEN, KIM WALSH, WENDY WADDELL

COMPANY MANAGEMENT

Company Manager MELISSA CARLTON
Assistant Company Manager LISA BANDONG
Company Manager Assistant JENNIFER CLARK
Interns STACY MYERS, CRISTINA ODIO

PRODUCTION

Manager JOSEPH F. MARTIN
Assistant Production Manager MADELYN MACKIE
Production Management Assistant MICHELLE GELLNER
Intern AUDRA J. CLINE

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Assistant Technical Director JOHN E. HEIL
Shop Foreman LARRY J. HALL
Resident Design Assistant PAUL ERIC PAPE
Production Welder STAN STAUFFER
Lead Rigger DAN WEINER
Forum Master Carpenter DAVID WEINER
Carpenters MATT SCOTT, ELIZABETH BUTLER, MICHAEL FRANCIS, MICHAEL R. MOGLIA, CHRIS KENNEDY, BEN STORY, STEVE NELLMAN
Shopper/Buyer BIEN BAILLARGEON
Shop Helper DOUG COLLIND
Intern RACHEL FERRARI

PAINT SHOP

Charge Artist ALICE ANDREINI
Assistant Charge Artist VALERIE STEELE
Painters MICHELE NEELY, NICKI SUCEC
Intern RON MILTON

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Assistant Shop Manager LUISA N. GREENFIELD
Resident Design Assistant SUZANNE CHESNEY
Costume Shop Foreperson/Tailor LISSA SKILES
Drapers DENISE WAGNER, KEELY WEIMAN
Alterations Table Head GREG BURKE
First Hands PAULA PEASLEY, JENNIFER OSBORNE, STACIA WILLIAMS
Dyer LORRIE BLACKARD
Master Stitcher K-JOY LEHMANN-WAY
Stitchers E. IVONNE ALUNNI, ANASTACIA V. ARMSTRONG, SUSANNA BROWN, JOY CURRIUN, ANNE MECK
Crafts KELLY MARIE COLLETT, DESIREE DANIELS
Milliner/Crafts KELLY KOZIOL
Wig Master MARY SCHILLING-MARTIN
Intern NICO GEMMELL

SOUND

Sound Master TONY J. [illegible]
Sound Assistant CAS[illegible]
MW Theatre Soundtech TED CLARK
Sound Intern [illegible]

ELECTRICS

Lighting Supervisor [illegible]
Assistant Lighting DURST
Production Electrician [illegible]
MW Theatre STEPHEN [illegible]
Projections [illegible]
Electricians LOWE, [illegible] KATHRYN [illegible] DOEMER[illegible] SAN DIEGO [illegible] ELECTRICIAN

PROP SHOP

Manager ELIZABETH A. FRIEDRICH
Assistant Manager ESPERANZA M. GALLARDO
Artisans ELIZABETH EGAN, LINDA BLACK, IAN GRANT, CATHERINE HARROWER
Prop Carpenters RICK DIGIUSEPPE, JERRY SONNENBERG, CADENCE BARON
Interns NOEL GURROLA, RON MILTON

RUNNING CREW

MW Theatre Show Carpenter JEREMY HEADRICK
MW Forum Assistant Show Carpenter ERIC HAMMONS
MW Forum Wardrobe Supervisor JAN MAH
Run Crew BENJAMIN HARDIE
Wardrobe Crew SANDRA KRALS

CREDITS AND ACKNOWLEDGEMENTS

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La Jolla Playhouse Graphic Design THE SIX ONE NINE GRAPHIC DESIGN CO./RON KIPNIS
La Jolla Playhouse Logo Design DOUG JOHNSTON
Theatre/Legal Counsel F. RICHARD PAPPAS, ESQ.
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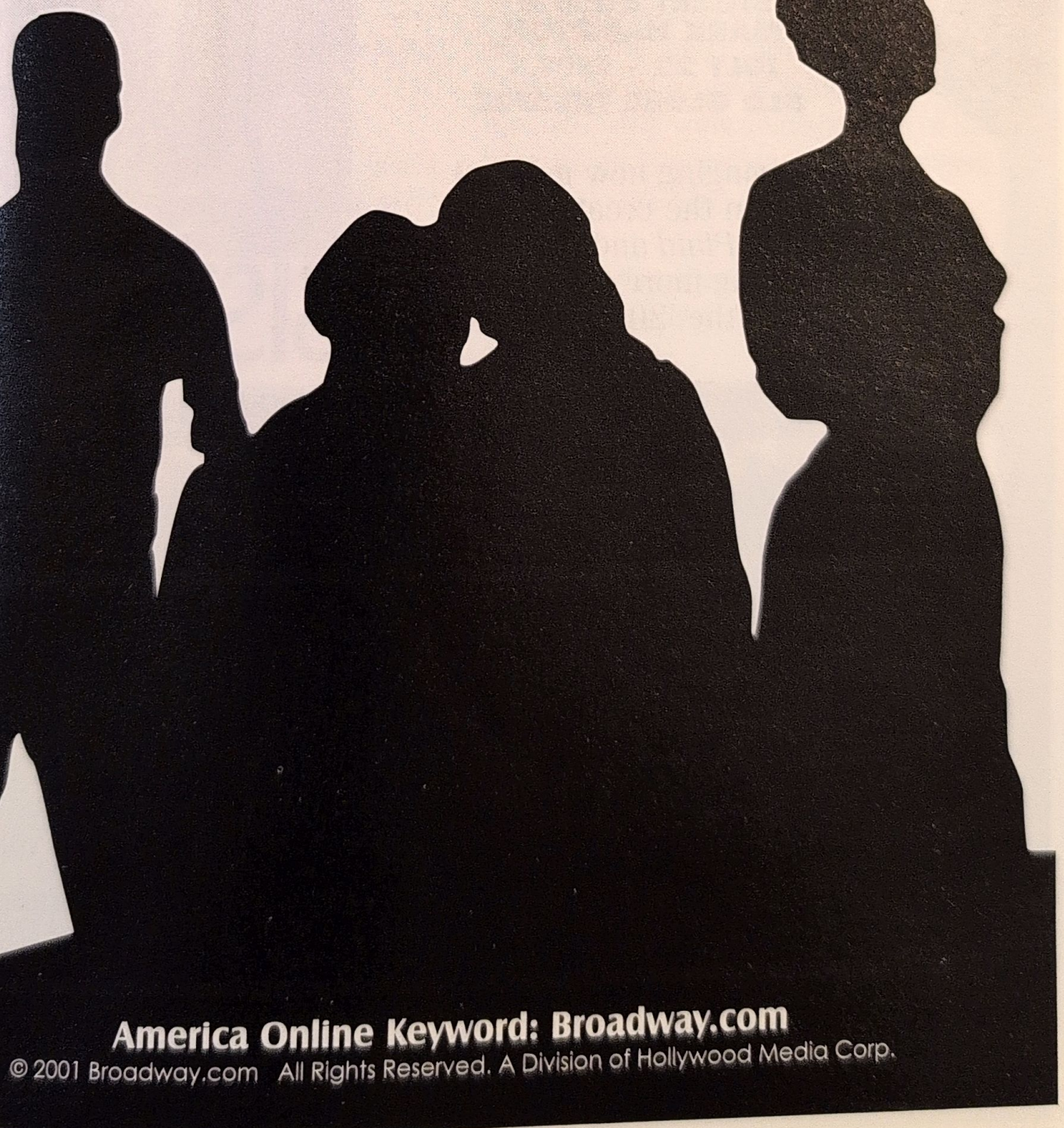

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THE GLOBE theatres

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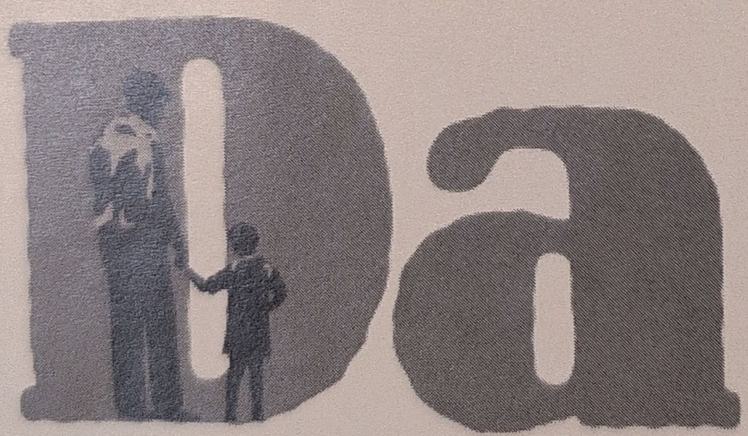

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Stagebill's Spotlight on Southern California Performing Arts and Movies

SUMMER MADNESS

midsummer madness

TOP TICKETS

August 15 - September 30

Chicago. This sizzling musical brings 1920s hot jazz and cold-blooded scandal to the stage. Presented by the Theater League. September 11–16 at Fred Kavli Theatre, Thousand Oaks. Tickets $32–$41: call Civic Arts Plaza box office, (805) 449-2787; or Ticketmaster, www.ticketmaster.com.

E Hula Mau 2001. The theme for this year's vibrant hula festival is "Malama Na Kane Ali'i" ("Honor the Male Monarchy") in this three-day celebration of all things Hawaiian, which includes spirited dancing, arts, crafts, food, and fun. After the hula and chant competition on Sunday night, Na Mamo presents the Mahalo Bash concert with Amy Hanaiali'i Gilliom and Kua'ana. Labor Day weekend, August 31–September 2, at the Terrace Theater at the Long Beach Performing Arts Center. For tickets and information about the festival, visit www.namamo.org; or call the Long Beach Convention & Entertainment Center (562) 436-3661.

Enter the Guardsman. In the Globe Theatres' delightful musical adaptation of Ferenc Mol-

ANTHONY BARBOZA

Lincoln Center Jazz Orchestra with Wynton Marsalis performs with the Los Angeles Philharmonic at the Hollywood Bowl on September 13.

nár's *The Guardsman*, a husband fears that his marriage to his actress-wife has gone awry. He schemes to test her fidelity by disguising himself as a dashing soldier. September 2–October 13 at Lowell Davies Festival Theatre, San Diego. Call Globe Ticket Services, (619) 239-2255, for reservations and information; www.theglobetheatres.org.

The Hollywood Bowl. The summer home of the Los Angeles Philharmonic and the Hollywood Bowl Orchestra hosts music under the stars daily throughout the summer. Highlights include piano great Oscar Peterson and his quartet on August 22; the legendary Ray Charles on August 24 and 25; and renowned Dixieland clarinetist Pete Fountain and jazz and R&B artist Dr. John, who bring "Hot Nights in New Orleans" to the Bowl on September 7 and 8. On September 13, United's Classical Thursdays continue with the West Coast premiere of Wynton Marsalis' extraordinary new work, *All Rise*—scored for symphony orchestra, jazz orchestra, and chorus, and performed by the Los Angeles Philharmonic and the Lincoln Center Jazz Orchestra. Bring a picnic and enjoy the music! For ticket prices and information, call the Hollywood Bowl box office, (323) 850-2000; www.hollywoodbowl.org.

COURTESY OF ACTORS THEATRE OF LOUISVILLE

Richard Dresser's* Wonderful World *runs through August 26 at the Laguna Playhouse.

Kiri Te Kanawa. The world-renowned soprano brings her poignantly beautiful voice and elegant stage presence to Royce Hall at UCLA, September 29, at 8 p.m. For more information, call the UCLA Performing Arts box office at (310) 825-2101; www.performingarts.ucla.edu.

Pacific Symphony Orchestra. The symphony continues its Summer Festival 2001 at the Verizon Wireless Amphitheater in Irvine on August 25 at 8 p.m. with "Bolero!" Hearts beat fiercely, the moon is full, and the world is dancing in Ravel's *Boléro*, Falla's *Three-Cornered Hat*, and R. Strauss' *Rosenkavalier* Suite. On September 8 at 8 p.m., the PSO concludes its summer series with the annual "Tchaikovsky Spectacular," featuring conductor Dmitri Liss and cellist Rafal Kwiatkowski. Picnicking on the grounds begins at 6 p.m. Single tickets $18–$67. For more information, call (714) 755-5799; www.pacificsymphony.org.

Long Beach Blues Festival. The 22nd annual rock 'n' soul revue, the largest of its kind west of Chicago, features big-name acts, records, memorabilia, and food. This year's artists include Chuck Berry, Bo Diddley, Bobby Blue Bland, Percy Sledge, Little Milton, and Denise LaSalle. At Cal State University at Long Beach, September 1 and 2. For more information, call (562) 985-5566; www.klon.org.

The Pavilion. At their high school reunion, Peter and Kari meet and confront each other for the first time since they parted ways 20 years ago, in the Globe Theatres' production of Craig Wright's play. September 9–October 20 at Cassius Carter Centre Stage, San Diego. Call Globe Ticket Services, (619) 239-2255, for reservations and information; www.theglobetheatres.org.

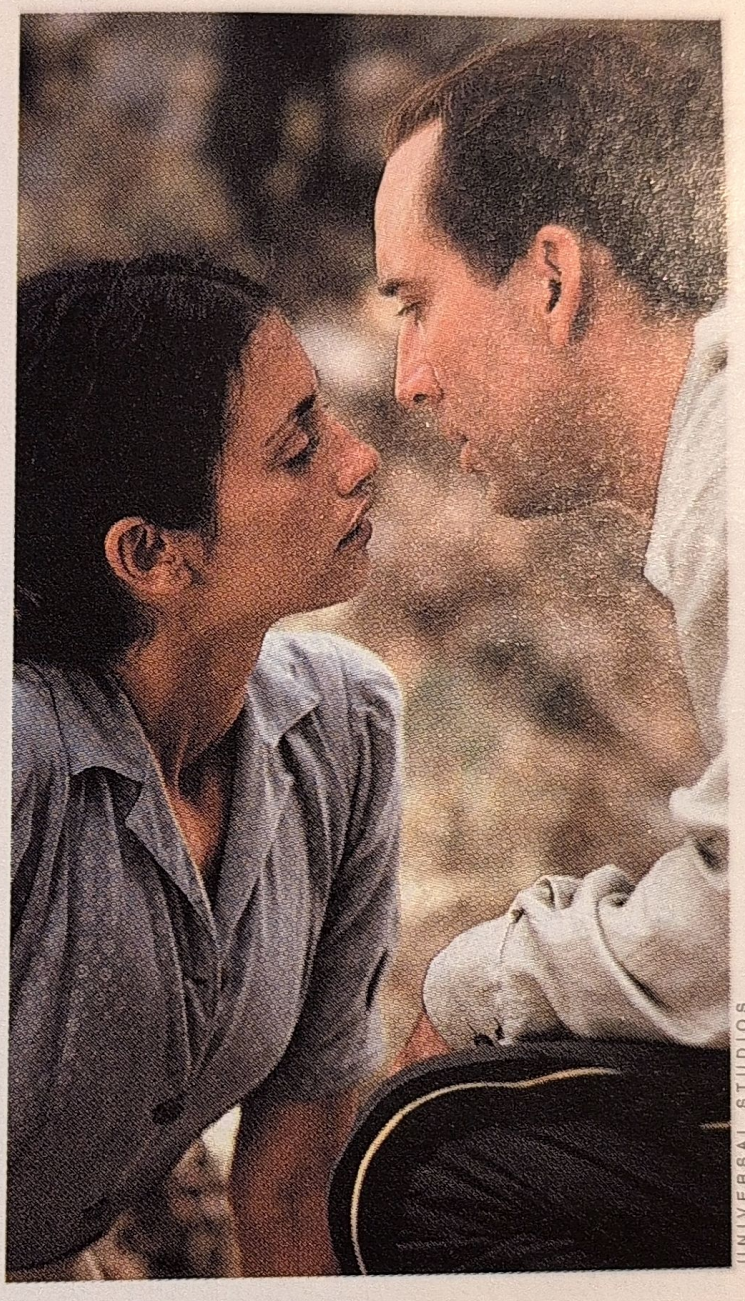
Wonderful World. In its West Coast premiere, Richard Dresser's new comedy explores the pitfalls of telling the unvarnished truth—especially among family members. Through August 26 at the Laguna Playhouse. Tickets $24–$41: call (949) 497-2787; www.lagunaplayhouse.com or www.tickets.com.

Midsummer Madness MOVIES

Captain Corelli's Mandolin. During World War II, an Italian officer, Captain Corelli (Nicolas Cage), is put in command of a garrison occupying the remote and lovely Greek island of Cephallonia. A beautiful local woman (Penelope Cruz of *Blow*), whose fiancé has gone off to fight in the Greek army, begins to fall in love with Corelli. It's a magical romance until the Germans come to take over the island, and he becomes torn between his love for her and his political allegiances. Opens August 17.

The Glass House. A psychological thriller about a brother (Trevor Morgan of *The Patriot*) and sister (Leelee Sobieski of *Here on Earth*) who lose their parents in a horrible car crash. Picking up the pieces, the siblings go to live with their parents' best friends, the Glasses (Diane Lane and Stellan Skarsgård), in a glamorous Malibu fortress. However, the Glasses may not be the ideal guardians they seem to be. Opens September 7.

Soul Survivors. *American Beauty*'s Wes Bentley and *Good Will Hunting*'s Casey Affleck head up an eye-catching young cast in this eerie thriller about a college freshman who is suspended between life and death after a devastating car accident. The film's tag line reads, "the world of the living and the world of the dead are about to collide." Okay. We're intrigued. Also stars Luke Wilson (*Charlie's Angels*). Opens August 24.



UNIVERSAL STUDIOS

Captain Corelli's Mandolin

Rock Star. Mark Wahlberg stars in this comedy set in the world of '80s rock 'n' roll. The story focuses on an office supplies salesman who moonlights as a musician in a tribute band. His life is changed forever when he is chosen out of the blue to replace the lead singer of his all-time favorite band, Steel Dragon. Rock on, Marky Mark. Also starring Jennifer Aniston and Timothy Olyphant. Opens September 14.

Movie suggestions from HOLLYWOOD.COM

Calendar

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Circle Theatre:
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FALCON THEATRE
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www.falcontheatre.org
(818) 955-8101

BEANSTALK! A TALL TALE
Through August 5
Sa at 1 & 3, Su at 1

LAGUNA PLAYHOUSE
LAGUNA BEACH
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(949) 497-5900

WONDERFUL WORLD
Through August 26
Tu–F at 8, Sa at 2 & 8, Su at 2 & 7

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LA JOLLA
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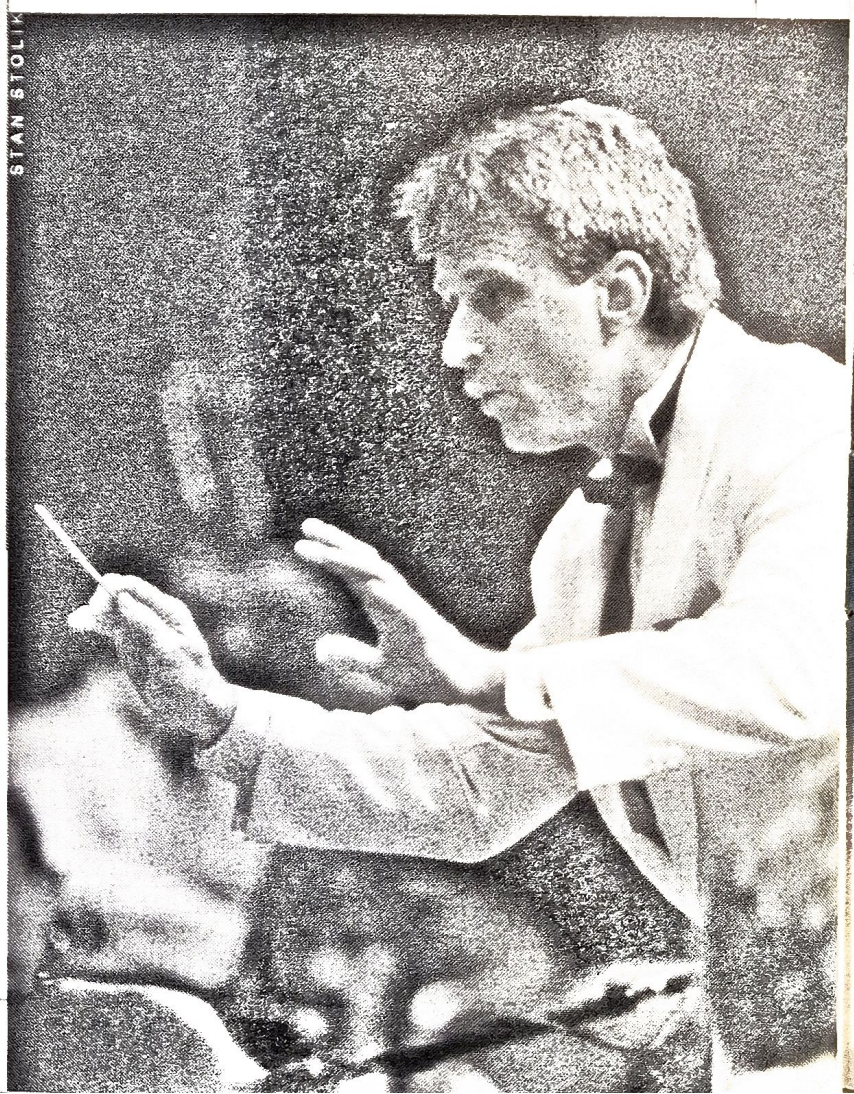
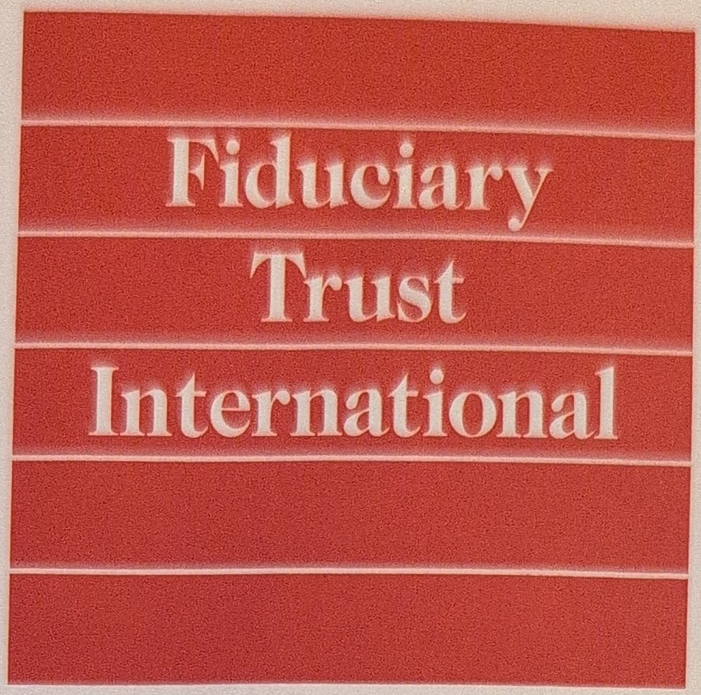
THE LARAMIE PROJECT
Through September 2
BE AGGRESSIVE
Through August 26
Tu–F at 8, Sa at 2 & 8, Su at 2 & 7

PACIFIC SYMPHONY ORCHESTRA
IRVINE
www.pacificsymphony.org
(714) 755-5799

THE PLANETS
August 11 at 8
BOLERO
August 25 at 8



Out of this world: Carl St.Clair conducts the Pacific Symphony Orchestra in Gustav Holst's* The Planets, *August 11 at Verizon Wireless Amphitheater.



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FROM THE DIRECTOR OF "SHAKESPEARE IN LOVE"

NICOLAS CAGE PENELOPE CRUZ

CAPTAIN CORELLI'S MANDOLIN